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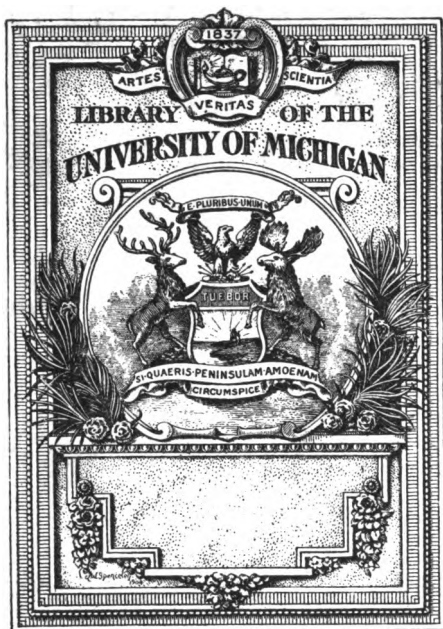
Macgillivray, J.

Life and Works

of Pierre Lavoisier.

1889

University of Michigan



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LIFE AND WORKS

OF

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PIERRE LARIVEY

A DISSERTATION

WRITTEN FOR

THE DEGREE OF DOCTOR OF PHILOSOPHY

AT

THE UNIVERSITY OF LEIPZIG

BY

JOHN MACGILLIVRAY

OF

COLLINGWOOD, CANADA



LEIPZIG

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Sources.

The authorities consulted in the preparation of the following work are: For the text of Larivey's comedies, the *Ancien théâtre français* by Viollet le Duc in the *Bibliothèque Elzévirienne*, Paris 1855. This text does not essentially differ from that of any of the original editions. The only variations consist in the modernization of the orthography, which, however, is carried out but to a certain extent, punctuation and a few other unimportant details. The editions of the Italian originals used are mentioned further on in the body of the work. For Larivey's life, Grosley, *Mémoires des Troyens célèbres*; the dedications to his different translations, especially to his prose ones, consulted in the original editions in the Bibliothèque nationale, Paris, and Jannet's preface to Larivey's plays in Vol. V of the *Ancien théâtre français*, already mentioned, and founded itself on the two preceding sources. This supersedes everything previously written on the subject, and forms the basis for almost everything, laying claim to any exactness, written since. But little of value is to be had from the *Histoire du théâtre français* (1745—49) of the frères Parfaict; the *Bibliothèque française* (1741—56) of Goujet; the *Bibliothèque des théâtres* (1733) of Maupont, and the *Recherches sur le théâtre de France* (1735) of Beauchamps. The *Théâtre de la Province* of de Leris (1754) and the *Théâtre de Paris* of des Essarts (1777) give no infor-

mation about Larivey's plays. Of more value are the editions of Molière's works by Auger, Despois et Mesnard and Moland; Mahrenholz, *Molières' Leben und Werke*; the same, J. F. Regnard; A. Ebert, *Entwicklungsgeschichte der französischen Tragödie*; Sainte-Beuve, *Tableau historique et critique de la poésie française et du théâtre français au XVI^e siècle*; A. Royer, *Hist. univ. d. théâtres de toutes les nations*; J. L. Klein, *Geschichte des Dramas*; Tivier, *Hist. de la litt. dram. en France*, 2^e ed. (1872); Fournier, *Théâtre au XVI^e et au XVII^e siècles* (Introduction); Chasles, *La Comédie en France au XVI^e siècle* (1873).

Life of Pierre de Larivey.

The name of this author is variously written L'Arrivey, de la Rivey and L'Arrivey, but the most usual orthography is Pierre de Larivey, which will be adopted here. Of his life little is directly known. To be able to reconstruct it, recourse must be had to the dates of, and prefaces to, his different works. This has already been ably done by P. Jannet, to whose excellent sketch little remains to be added. According to Grosley¹⁾, Larivey's parents came from either Venice or Florence, and settled down in Champagne. Hence the title, Champenois, assumed by the son. Here they changed their name, which was Giunti or Giunto, into that of L'Arrivé, the French equivalent, which means the arrival. Several of the Italian comedies translated by him were issued by the publishing firm of the Giunti in Venice and Florence, probably his relatives, a fact which may have influenced his choice in these selections. Larivey was, accordingly, born in Champagne, in Troyes probably, where also, in

¹⁾ *Œuvres inédites*, publiées par Patris-Debreuil, Paris, 1812 in -8^o, t. I, p. 19.

all likelihood, the greater part, if not all, of his life was spent. The dates of his birth and death are usually given as 1550 and 1612. But Jannet demurs to the former,¹⁾ and rightly, as will be seen further on²⁾, and would rather place it some ten years earlier, *i. e.*, about 1540. His education was evidently not neglected. He had, of course, a good knowledge of the Italian language, as his works show, which, as will be seen, are all translations, or at times something, perhaps, like adaptations from that language. This is not to be wondered at, if his parents, as already said, were Italians, to which the fact of his inclination to this literature would seem to lend additional weight. That he also had a perfect command of the French language of the period, is sufficiently proved from his idiomatic rendering of the different works translated, and especially of the nine comedies, to be more fully considered hereafter, of which Chasles speaks approvingly.³⁾ His knowledge of Latin and Greek, too, is more than probable, not, however, because he says in the preface to some of his plays that these are imitations of Latin ones—a statement which does not add to his credit, for these prefaces are themselves but taken from those of the Italian authors—but because he successively filled the positions of canon⁴⁾ and priest⁵⁾ in the Church of St. Estienne in the town of Troyes for which some knowledge of Latin, and probably also of Greek was necessary.⁶⁾ His contemporaries, too, in several sonnets

¹⁾ *Ancien théâtre français*, Vol. V (Préface), par Viollet le Duc.

²⁾ V. p. 8.

³⁾ *La Comédie en France au XVI^e Siècle*.

⁴⁾ Mentioned on the title-page of the *Humanité de Jésus-Christ*.
V. p. 9.

⁵⁾ Styled priest on the title-page of the *Veilles de B. Arnigio*.
V. p. 10.

⁶⁾ He was also registrar of his chapter.

call him learned¹⁾, and learning in that age, in addition to the scholastic philosophy, still in vogue, meant a knowledge of the two classical literatures. Grosley says that he devoted himself to astrology, which, whether it be true or not, is not to be seen from any of the prefaces to his lengthier translations, which are all of his works that is purely original.

These works will now be mentioned in chronological order, according to the dates on the title-pages of their first editions—they all went through several editions, which attests their popularity at the time.

The first, according to date and to Larivey's own statement, was the *Facétieuses nuits*, translated from the *Notti faceti* of Straparole. The first book, containing the first five nights, was translated with scarcely any alteration by Jean Louveau. Larivey revised this part and translated the last eight nights in 1576. It is dedicated to Monseigneur François Rogier, chevalier Baron de Terrals et de Saint Benoît, seigneur de Tournebois et de Malras, Conseilleur du Roi, Tresorier de France, Secrétaire et controleur Général de ses guerres. This is prefixed by Rooille to the edition of 1615.

¹⁾ Carolli Merille Disticnm ad D. Petrum de Larivey.

Italicae noctes illucent lumine
Gallo Hernegium Vertens si Larivaeus erit

* * *

Noctes dant lucem, clarescunt sole tenebrae.

* * *

Ad. D. Petrum Rivaeum amicum, Thobiae Tonnelet.

Hernigi noctes sub opaca nocte jacebant
Itala terra sibi scilicet occuluit,
Ad nunc Rivaeus, tenebras excusit.

* * *

Nobis Rivaeus, suavior eloquio.

Also other verses, written in the same strain as these, appear in the same place, *i. e.*, after the dedication to the *Veilles de Barthélemy Arnigio*.

In 1577 appeared the *Filosofie fabuleuse*, taken from the *Discorsi degli Animali* of Firenzuola, and the *Morale filosofia* of Doni. The dedication is to René de Voyer, vicomte de Paulmy, seigneur d'Argenson, etc. Larivey speaks here of the verses which he had composed on the death of this gentleman's father, which, on the authority of Du Verdier, were printed at Paris, but which are not now to be found.

Next followed in 1579 the first six comedies, bearing the title, *Les six premières comedies facecieuses de Pierre de Larivey, Champenois, à l'imitation des anciens Grecs, Latins et modernes Italiens*. This edition was published at Paris by Abel l'Angelier. A second edition was issued in 1597 at Lyon, and a third in 1601 at Rouen. It is dedicated to François d'Amboise, Advocat en Parlement, whom Larivey calls the best of his best friends, and whose powerful protection he invokes against those who may misjudge his good intentions. He invokes this protection more especially because it was François d'Amboise who, along with M. le Breton, had induced him to undertake the work. This work he calls a new method of writing, composed in the modern fashion, though modelled after several Italian authors, whose names he mentions promiscuously. He justifies his work, both as to its form and tendency, not only because he is imitating the Latins and Greek, but also because, as a true mirror of life, it holds vice up to ridicule and virtue to approbation. He thinks it is he who, by writing these plays in prose, establishes this kind of dramatic composition in France, admitting, however, that others have translated prose comedy before him, but denying having seen any such in French.*) He defends his use of prose instead of verse,

*) Besides Jacques Grevin who wrote the *Esbahis* in verse before him, Louis le Jars published a play in prose, *La Lucelle*, in 1574; and still earlier Jean de la Taille had translated two of Ariosto's comedies into prose.

which—he adds parenthetically—he could have used, from the fact that ordinary people, like his personages, express themselves in prose.

Larivey's next production was the *Philosophie et Institution morale*, a translation of the *Filosofia e Institutione morale* of Piccolomini, in 1580, in which year a privilege was granted to the publisher of the first six comedies for the publication of this work likewise. Its moral tone is in sharp contrast to that of the preceding work, and it is not improbable that Larivey was, partly, at least, induced to translate it in order to justify the soundness of his morals to the public. It is dedicated to Monsieur de Pardessus, Conseilleur du Roi en sa cour de parlement à Paris, as a continuation of an humble service to this gentleman, begun twenty years before, and because Piccolomini had learnt the French language in his house and at his expense. This is the statement which invalidates the theory that L. was born in 1550, in which case he would—twenty years before the date of this publication—be but ten years old, an age at which he would scarcely be able to render any service of much value.¹⁾ The date of his birth must, then, be put back some ten or fifteen years, so as to give him an age more in keeping with this statement. The object of the work, L. further says, was to improve the deplorable viciousness of the age by the good precepts contained therein, drawn for the most part from Plato and Aristotle. Several sonnets, addressed to him by friends, and following the dedication in the published work, show that these had the same conception of its ethical tendency as the author himself. In one of these, reference is made, not only to several of his translations, already mentioned, but also to the playing of his comedies,²⁾ to poetical productions and to translations from the Latin. The last two are not known to exist now.

¹⁾ V. p. 5. ²⁾ Cf. p. 38.

In 1595 appeared, the *Divers discours de Laurent Capelloni*, a translation of the *Diversi discorsi* of Laurento Capelloni. This dedication, which is to Monseigneur de Luxembourg, duc de Piney, informs us of nothing new, being but a reproduction of that to the *Filosofie fabuleuse*, which appeared eighteen years before.

The translation of this trivial work was followed in 1604 by one of an entirely different nature, *L'Humanité de notre saveur Jesus Christ, traictans de la divine et immaculée Conception, de la sainte et miraculeuse Nativité, de sa vie et de ses miracles, de sa mort, de sa resurrection et de son admirable et glorieuse ascension au ciel vers Dieu son Père*. This is simply a touching up of a previous translation of the Italian work of Aretino by Jean de Vauzelles. It is dedicated to Maistre Jean Vilevault, Procureur en la Cour de Parlement à Paris. According to the dedication, Larivey received the Italian work from this functionary for translation. He got through the first book, and was then about giving it up when the letters of his friend persuaded him to renew and finish the work, in the hope, as he says, that it would be appreciated by the followers of Christ. His reason for this undertaking is that he was inspired by God, and animated by the desire to be grateful to his friend, to whom he wished to return his Italian book clothed in good French. Larivey signs himself on the title-page, and after the dedication, *chanoine en l'église royale et collegiale de St. Estienne de Troyes*, a fact also mentioned by Grosley. As in the preceding work, several sonnets, some being in Latin, follow the dedication. In one especially by C. Thorelet, canon in the church of St. Urbain of Troyes, Larivey is called *vénérable vieillard*¹⁾,

¹⁾ Le cygne plus est vieil, plus aussi est joyeux.
Et plus il sent sa fin plus doucement il chante.

* * *

Malgré les envieux, les temps, et les ans vieux,
Venerable vieillard, tu es prudent et sage.

* * *

a further reason why his birth must be brought back to a date anterior to 1550, for at fifty-three years of age a man can scarcely be called *vénérable vieillard*. This same sonnet also alludes to detractors of Larivey, who are likewise mentioned in the dedication.

A second work, the privilege for the printing of which was given in 1603 to the same house as the former, was published at Troyes in 1608, and is entitled *Veilles de Barthélemy Arnigio*. It is dedicated to Messire Loys Targentier, baron de Chappelenes, bailly de Troyes. This is again followed by some verses in Latin and Greek, which do not, however, add anything to our knowledge of Larivey, if not that he was held in high estimation by the writers for eloquence as well as for learning.¹⁾ The title-page of the work is, *Les Veilles de Barthélemy Arnigio, de la correction des coustumes, la manière de vivre et moeurs de la vie humaine. Esquelles n'est seulement traicté des vertus qui sont requises pour vivre comme il faut aux yeux des hommes et devant dieu, mais encores sont asprement chastiés ces vices, qui plus que les autres s'egarent du chemin de la vraie gloire et ruine la grace civile. Traduites de l'Italien en François par Pierre de Larivey, Prestre, chanoine en l'Eglise royale et collegiale, saint Estienne de Troyes*. The translator also gives his reason for this work: Having fallen into his hands, he began to read the Italian book, and was so struck with its contents that he resolved to translate it into French, so as to aid people to conduct themselves aright. He further says that he was encouraged in the work by friends; and thinks that the name of his patron will be sufficient protection for it, though fearing that he has been overbold and presumptuous in dedicating his work to him.

The last of Larivey's works, which appeared, is a

volume of three comedies, translated, Jannet thinks, about the same time as the first six, or, at any rate, earlier than the date of their publication. The general dedication is addressed to François d'Amboise, as in the previous case. Larivey relates here how in looking over some papers, manuscripts, etc., he found six old comedies, which he then examined to see if they were fit for publication. On finding this to be the case, he revised them in the fashion of the country, *r'abiller . . . à la façon de ce pays*, in order to send them to François d'Amboise, whom he begs to be their godfather and protector, fearing that he himself may not be able to protect them from hostile criticism. But he only forwards three of them for the time, *qui marchent devant*. The statement, *r'abiller à la façon de ce pays*, seems to militate against Jannet's supposition of an earlier translation. It seems rather to indicate that the comedies found were in the Italian language, and that what he did, was to translate, *r'abiller*, them into the French language, *à la façon de ce pays*. If this be the correct inference, the presence of the Italian plays among those old papers might justify the supposition that Larivey intended to translate them at an earlier date, but deferred it for some reason best known to himself. The other three comedies, as far as known, never appeared. What prevented their publication, as Larivey intended, was probably his illness and death, for in 1611, the date of the publication of the first three, he was, assuming 1540 as the date of his birth, seventy-one years old. As nothing further is known of him, his death was undoubtedly the cause of this silence.

Larivey's Comedies.

As it is the dramatic portion of Larivey's translations that is more especially of literary value, a summary of the

contents of each of these will now be given in the order in which Larivey himself issued them. Whether this order be the chronological one, or not, is scarcely to be decided from the works themselves, unless, indeed, the more literally translated be the earlier, in which case some of those which appeared in 1611 would be our author's first attempts at dramatic translation as the first two comedies of this volume undergo fewer alterations than any of the others; but, as the 3rd and last shows a contrary treatment, this supposition must be abandoned in favor of the one put forward above.¹⁾ The first play is entitled

Le Laquais.

The contents are as follows: Symeon is a married man of over 60 years of age, and the father of a son and a daughter, who are both grown up. The latter, whose name is Françoise, is loved by Horatio, a young Italian gentleman; while father and son on their side are rivals for the affection of the same young woman (II, 3). Valere, the servant of Symeon, on being asked for his advice, recommends his master to cease his wooing, and, as a matter of course, is not listened to (I, 1). The old man then seeks the assistance of one Thomas, a procurer, who at first promises to aid him, but afterwards, gained over by Valere, abandons him in order to serve the son. The services of the same worthy are also called into requisition by Horatio in his love affair with Françoise. He proposes in this case to dress the young woman up in the clothes of Jacquet, Horatio's valet, so as to enable her, thus disguised, to meet her lover (II, 2). A rendezvous is arranged, but a disturbance in the street separates the lovers. Françoise then wanders about for

¹⁾ V. p. 11.

some time in her lackey costume before she finally decides to take refuge at the cardinal's, a relative of her lover. Just then she is met by Valere, who recognizes her, in spite of her disguise. As she refuses to listen to his persuasions to return home, he is about to use force when Horatio himself appears, whereupon he considers it prudent to retire (III, 6). Maurice, Symeon's son, is at first more successful in his intrigue with Marie, but is surprised in time by some of her relatives, and forced to promise marriage. The maid-servant, who is forthwith sent for a priest to unite them, takes Lucian, the pedantic preceptor of Horatio, whom she meets, for one, and endeavors to induce him to return with her (IV, 4). Symeon who has the same designs as his son meets, however, instead of Marie Jacquet, disguised as the young woman. The striking resemblance between the two and the time render the ruse all the more easy, but it is, of course, soon discovered (IV, 1). On his way home, Symeon meets Valere, from whom he learns his son's adventure. Then he has some difficulty in gaining entrance into his house, for his wife is sick in bed, and the servant has decamped, carrying off most of her master's valuables. When he does get in, a messenger from the cardinal arrives proposing marriage between his nephew, Horatio, and Symeon's daughter, which is gladly accepted (V, 4). The runaway servant returns and is received into favor. The old man also pardons the young couple and the marriage takes place; while Marie's mother recognizes Jacquet as her long lost son.

La Vefve.

Madame Clemence, from whom the title of this play is taken, got separated from her husband in the wreck of their vessel some twenty years ago. They believed each other lost, but are now both living in Paris in ignorance of

each other's existence (II, 3). Once meeting, but without recognizing, each other, Madame Clemence inspires her husband with tender feelings towards her. He makes this known through a friend named Anselme (I, 1), but she, alleging undying affection to her supposed lost husband, refuses to reciprocate (II, 4). She has also another admirer, animated, perhaps, with less honest intentions. This is Ambroise, whose plans are strongly opposed by his brother, Leonard (I, 3), from purely selfish motives, because he wants to marry his second son Constant to Emma, niece of Madame Clemence, whose sister is already married to Leonard's other son, Valentin. Ambroise then calls two bad characters, Gourdin and Guillemette, to his aid, who agree between themselves to fleece him well, and then to share the spoils (I, 4). The former of these, who is already with similar functions in the service of Alexander, Emma's favored lover, is now entrusted with a missive to the young lady, requesting her to be on one of the quays at a certain time, where Alexander will be with a boat in order to carry her off (I, 4). But, instead of bringing the message himself, he confides it to Guillemette, who, however, happens to meet Leonard at Madame Clemence's, by whom she is relieved of her letter and then sent roughly about her business (II, 1). For safer keeping Emma is then, on his advice, sent to a convent, where, nevertheless, Alexander succeeds in meeting her. So as to prevent further occurrences of this kind, Leonard inveigles her into his house, with the story that her sister has met with an accident (III, 3). But his designs are balked by Gourdin, who has had timely notice of them. Alexander is in the darkness substituted for Constant (III, 6, 8), who, after being purposely detained, so as not to interfere with the scheme, is then brought to Anne, Madame Clemence's daughter, in the belief that she is Emma (IV, 3, 4; V, 5, 7). This young woman, who really loves him, plays her part so well that

she gets a promise of marriage from him, which he, nevertheless, resolves to keep when he discovers the deception (V, 3). Another intrigue, in which the husband of Madame Clemence plays the principal part, is being carried on at the same time. A woman, bearing the same name, and having some resemblance to the real Madame Clemence, whose history she also knows thoroughly, tries to palm herself off on Bonaventure, the husband, as his wife (II, 3, 5). Just as she is on the point of succeeding, the latter, warned by Anselme, arrives, and succeeds with some difficulty in undeceiving her husband. In his joy at the discovery of his supposed lost wife, he dismisses the adventuress with a handsome present, on the surrender of the jewels which she had pilfered from him, and which was her real object in undertaking the fraud (IV, 5, 6). By Gourdin's agency a similar ruse is practised on Ambroise as on Constant. He is led to believe that Guillemette is Madame Clemence (III, 1; IV, 1). His fury is, however, assuaged, and he takes part in the marriages and festivities with which the play closes.

Les Esprits.

Severin and Hilaire are brothers, both married and well advanced in years. The former is the father of three grown-up children, two sons, Fortuné and Urbain, and one daughter, Laurence. The latter is childless, but with his nephew Fortuné as adopted son. Severin is tolerably rich, with property in the country and a residence in Paris, but withal very miserly. He allows his son Urbain no money, and keeps his daughter in the country, engaged in menial occupations, so as to keep her from getting married and thus impoverishing him by the amount of her dower. Hilaire, who on the contrary is a man of sense and liberality, and accords his adopted son considerable latitude, remonstrates with his brother, but

without effect, on his conduct towards his son and daughter (I, 1). Fortuné is in love with Apoline, who is intended for a nun. The lovers have a clandestine meeting in the convent where the young woman is residing preparatory to taking the vows, the result of which is a great scandal among the sisters some time after (I, 5). Pasquette, the maid, is sent thither by Fortuné to make enquiries, from whom on her return Hilaire also learns the state of affairs (IV, 4, 6). As it is not now to be mended, he settles the matter with the abbess by agreeing to give her half the fortune of Apoline, who is without any further delay to be married to Fortuné (V, 5). Urbain, too, though held by his father so closely in leash, is in love with a maiden of the name of Feliciane. With the assistance of Ruffin, he brings her to his father's city house during the absence of the latter (I, 3), whose unexpected reappearance, however, disturbs the happiness of the pair (II, 2). It then requires all Frontin's ingenuity to extricate them from their dangerous position. But Severin's first cares are directed towards the security of a purse of 2000 ducats, which he carries about him, and which he finally deposits in a hole in the garden since he cannot gain entrance into his house (II, 3). As soon as he turns his back (II, 1), Desiré, his daughter's lover, who has observed him, unseen, appropriates the money, and fills the purse with pebbles (II, 3). When Severin seeks to gain entrance into his house, Frontin endeavors to dissuade him with the story that there are devils inside. As this does not produce the desired effect, noise is made by those within, and this likewise not proving effective, tiles are thrown out at the old man, who thereupon desists (II, 3). Frontin then recommends him the services of Josse, a sorcerer, for exorcising the spirits. But this ceremony can only take place on Severin's consenting to one of three alternatives: namely, to have his house burnt, the spirits enter his body, or to give up

the valuable ring on his finger. He decides for the last; and, as he must not see the spirits, who parley with him from the interior of the house, the ring is taken off him blind-folded. At the same time Urbain and Feliciane leave the house through the back entrance, after which Severin enters by the front door (III, 2). The fugitives, before starting for the country, as they intend, take refuge at Hilaire's. Frontin proposes dividing the proceeds of the ring with Ruffin and Josse; but the latter demands payment of Severin for his services, instead of which he receives an invitation to dinner. Ruffin, who then comes claiming justice for Feliciane, whom he calls his niece, is told openly by Frontin that he is mad, but receives a sum of money secretly, which soothes his grief. As Severin now wants to look after his purse, he sends Frontin to his brother's to tell the latter that he is going to dine with him. The discovery of his loss then throws him into a state of despair, from which Frontin after his return in vain seeks to bring him (III, 6). Gerard, the father of Feliciane, who during the civil war was living at la Rochelle, now returns on the conclusion of peace to look for his daughter (IV, 3, 5). He is informed of the relation between her and Urbain, which compels him to agree to their marriage. In order to get the consent of Severin thereto, he settles on his daughter a dower of 15,000 crowns (V, 1, 6). Ruffin speaks to Severin of good news that he has to communicate to him, which the latter takes to be of his lost money; but, when he finds out his mistake, his joy gives way to renewed despair (V, 2). Urbain then consents to give him 1000 crowns of Feliciane's dower provided he also consents to his daughter's marriage to Desiré (V, 8), who is obliged to keep the money stolen from Severin as Laurence's dower in order to get his own father's consent.

Le Morfondu.

Charles is the accepted lover of Lucesse, but her father Joachim prefers a rich and rather aged business friend of his who has taken it into his head to compete for the young lady's hand, and who offers not only to waive his right to the customary dower, but also to endow his intended handsomely. But the brother of Lucesse, Philippes, who, too, is in love with Helaine, the niece of Lazare, comes to the assistance of Charles. With the aid of Lambert, the latter's valet, they plan how to outwit Lazare, the old lover (I, 1, 2). Lambert lets him know that Lucesse is unfaithful, and undertakes to give him ocular proof of his assertion. For this purpose he introduces him disguised in the night into Charles' house, where Claire, the maid-servant in Joachim's family, is also brought, clothed in the garments of Lucesse. When Lazare is thus sufficiently deceived, he is brought into Joachim's house to be warmed, for it is a bitter cold night (III, 5, 6). Meanwhile Phillippes, who has donned the clothes which Lazare had already exchanged for the others, enters the latter's house, with the connivance of the valet, where Helaine is always kept under strict surveillance. As her lover appears before her in her father's clothes, she is easily led to believe that it is by his authority that he comes (IV, 7; V, 5); but all the same, she insists on, and receives, a promise of marriage (V, 3). The unexpected appearance of Lazare renders the situation rather critical; and Lambert has some difficulty in extricating his master. Joachim, who has been roused from his slumbers by Lazare, now comes to the latter to demand from him his niece for his son. This request is granted all the more willingly as Lazare learns from the young woman herself all that has happened (V, 5, 6). Lambert then tells the old man the manner in which Philippes entered his house, and the danger which the

latter now incurs from Charles, who took him for a thief when he found him in his house, whither he had gone to resume his own clothes. He would, Lambert thinks, be best acting in the interests of his future nephew if he were to appease Charles by renouncing Lucesse entirely in his favor, and by fixing, besides, a sum of money on him, so as to enable him to gain the consent of the young woman's father. To this he makes no objections, and the play closes with the two marriages (V, 8, 9).

Les Jaloux.

Vincent, who has certain relations to a young woman called Magdelaine, is intended by his father, Jherosme, for Renée, who brings with her a rich dowry, but for whom he does not care, and whom he has not even seen (I, 1). This lady's favored lover is Alfonse. On the advice of his valet, Gotard, Vincent opposes his father's wishes on the ground of the reputed ugliness of the young woman, and afterwards, as this does not prove sufficient, demands to see her before deciding to accept her (II, 1, 6). Magdelaine, however, whom he then sees, influences him to such an extent that he promises not only never to marry Renée, but agrees to carry Magdelaine herself off the following night (II, 4). The latter takes care to make this forthwith known to Alfonse (III, 1). During the night Vincent is brought into Magdelaine's house, as a bundle on the shoulders of his servant, Gotard. Her brother, Fierabras, a boasting, cowardly captain, who is living with her, and whom Vincent at their first meeting took for a rival (I, 2), is, on the discovery of this ruse, so well appeased that he even offers the intruders hospitality (III, 5). On the first opportunity that presents itself in the night, they escape with Magdelaine, but have not gone far when they meet Jherosme, whose suspicions are immediately aroused. The valet endeavors to

quiet him, by telling how they are escaping with his niece from the conflagration of her dwelling, the gleam of which he pretends to be able to point out in the distance. But instead of allowing himself to be deceived by this story, Jherosme brings the servant home with him, and locks him up as a punishment for his trick (IV, 3, 4). Fierabras, when he discovers the flight of his sister, vows to take, unaided, all sorts of vengeance on her abductors, yet he sends his valet off for assistance: *Et pource que j'ay accoustumé employer, pour vanger le tort qu'on m'a fait, autres que les armes et la force de ce bras, je te prie de m'envoyer vingt-cinq ou trente archers* (V, 4). While searching for the runaways, he comes across Alfonse, who has also carried off Renée (IV, 5), and taking him for Vincent, loud words ensue, which almost end in blows before the mistake is discovered (IV, 6). Jherosme, meeting Nicaise, who is back from a lengthy absence, persuades him to agree to the marriage of his daughter, Renée, to Alfonse (V, 1). He then brings about an interview between Nicaise and Zacharie, the young man's father, who is also back from a voyage. At this interview the two agree to the marriage of their children. Richard, Alfonse's valet, who is present, communicates the result forthwith to his master (V, 5, 7). Jherosme also consents to his son's marriage to Magdelaine. In the general reconciliation, the imprisoned valet is forgiven and released (V, 5). Fierabras, now accompanied by his valet and three men, has arrived, in the search for his sister, before the house of Zacharie. After much bravado, and the payment to him of 100 crowns by Zacharie, he, too, consents to his sister's marriage (V, 8).

Les Escolliers.

In the boarding-house of a man named Nicolas, are Hippolite and Lactance, two students. The former gives

the proprietor notice of his intention to leave, and demands at the same time payment of a debt owing him by Nicolas (I, 1, 2). But Nicolas is hard up, and begs the young man to reconsider his decision, which the latter is quite willing to do on condition that the landlord aid him in his designs on the wife of one of his friends, Theodore, a physician. This is acceded to (II, 2, 3), and the young man is introduced in the disguise of a cooper into the doctor's house, during the latter's absence on a professional visit, which is prolonged by an unexpected summons to a distant part of the city (III, 1, 3). Lactance also is in love — and more legitimately than his companion — with the daughter of Anastase, who, however, intends her for another, that is not even known to her. The maid, Gillette, comes to the aid of the lovers in thwarting the cruel parent (II, 5). With her help Lactance gains access to Susanne, but the angry father surprises them; and Susanne, to save her lover, hides him in a large trunk, the lid of which she closes upon him. Hubert, who follows his master into the room, soon ferrets out the prisoner, on whom they then nail the cover fast. A neighbor, who chances to call in at the moment, is asked his opinion as to the disposal of the man in the box. He advises Anastase to have it taken to the Seine and thrown into the river, contents and all. Hubert, to whom this task is entrusted, finds it rather difficult, and is, perhaps, not too sorry when friends of Lactance relieve him of his burden (V, 1, 2, 3, 4, 5). Notwithstanding all this, a marriage is soon arranged between Lactance and Susanne, at which the witness is the physician, Theodore, who had returned in time to catch Hippolite in his house; who, however, escaped detection, by playing, on the spur of the moment, the role of a house-breaker (V, 6). The young man first intended for Susanne marries a younger sister, just returned from convent.

La Constance.

Constance contracts first a friendship, and then falls in love with a young man called Antony. This love, which is of a noble kind, is kept secret till Constance's father announces his intention of marrying her to a rich business friend of his, and, consequently, her senior. Antony then demands the young woman's hand in marriage, but unavailingly (I, 2). She is married to Leonard, the father's favorite, who, however, on her urgent entreaty, consents to remain a husband only in name up to the expiration of a certain time, to see whether Antony who has suddenly disappeared shall not in the meantime turn up. Leonard keeps his word, spending the most of this time travelling (IV, 1). Once during the war, in which he takes part, he is taken prisoner at the siege of Luxembourg, but immediately released through the influence of Antony, who, unknown to him, is in favor in high quarters in the Spanish army (II, 2). Travelling at another time in search of Antony, as is supposed, he is set upon by friends of the latter, and wounded so severely in the head that his servant, supposing him dead, hastens to bring the news to his wife (IV, 2). Here a Spanish officer has been residing for a number of years from whom Constance has received on several occasions some delicate and modest attentions (II, 3). This is sufficient to draw upon him a reprimand from Madame Elisabeth, a friend of Constance, which frees the latter from further molestation from his part (III, 1). It is from this same Spaniard that she receives her recovered husband, for which she is really thankful (V, 7). She begs him, however, though the time of their agreement is now expired, to hold his rights still longer in abeyance, to which also he consents (V, 7). It then turns out that the supposed Spaniard is the long lost Antony (V, 8). To reward him, Leonard gets separated from his wife,

whom Antony then marries. He himself marries Spinette, Antony's sister; while Aurelian, Antony's friend, marries Marguerite, Spinette's daughter.

Le Fidelle.

Fidelle is a young man who is in love with Victoire, the wife of a certain Cornille. But this lady is on the point of transferring her affections once more, much to the chagrin of Fidelle, as may be supposed. The new favorite is Fortuné, who, however, does not reciprocate the tender sentiments of which he is the object (I, 5). To win them, Victoire has recourse to a sorceress, with whom and her servant, Beatrice, she betakes herself to a neighboring cemetery to perform the requisite incantations (I, 6, 8; II, 3). Josse, Fidelle's former tutor, who also is in love with Victoire (I, 3), and who is at the same place at the same time with designs of his own, observes all that transpires, unobserved (I, 7). He resolves to turn the situation to his own advantage, by imparting what he has seen to both Fidelle and Fortuné (II, 4, 9; III, 6). The latter is invited shortly afterwards by Victoire to her house, and while leaving is seen by his rival (II, 11). This does not escape Victoire, who, fearing unpleasant consequences, consults her maid, Beatrice. In their opinion the safest course to be followed, is to have Fidelle killed. For this purpose Beatrice is sent to a bully called Brisemur with tempting promises from Victoire, which have the desired effect (II, 13, 16). But the plan has been overheard by Narcisse, the servant of Fidelle, who, in the disguise of a beggar, had entered the house with Blaisine, a servant-maid, whom he had met while on an imaginary errand, whither she had been sent by her mistress, so as to get rid of her during the visit of Fortuné (II, 6, 7; III, 1, 9). He informs his master immediately of the danger to which he is exposed, who, then to

avenge himself, accuses Victoire to her husband, who has just returned after a prolonged absence (III, 10). To give more force to his accusation, Narcisse is made to leave Victoire's house and to give utterance to his satisfaction with Victoire in the husband's presence. The furious husband then threatens his faithless spouse with death, in which intention Fidelle encourages him, and suggests poison, as one of the best means of accomplishing his purpose (IV, 3, 5). Josse counsels mildness, and is on this account dismissed by his master (IV, 8). In his subsequent distress he applies to Narcisse, who advises him to assume the role of a mendicant with Blaisine, and lends him the beggar's costume in which he was so successful himself. Josse does so, and is similarly received by the young woman, whom he takes for Victoire, but they are forthwith arrested for theft by some sergeants, sent for this purpose by Narcisse (IV, 9, 11, 12). When Victoire perceives that their plot is discovered by Fidelle, she again consults Beatrice. This time they decide to move Fidelle's compassion, so as to influence the husband through him (IV, 6). This succeeds. A meeting is brought about between Fidelle and her, where a pretended swoon of the latter affects the young man so much that all her former affection for him revives. She then revokes the order given to Brisemur, who from sheer cowardice, however, has done nothing (V, 2, 3). Fidelle then informs Cornille that what he heard Narcisse say on leaving his house, was only intended to mislead him, by which means the husband is persuaded of his wife's innocence (V, 8). Meanwhile Fortuné with the aid of the sorceress, Meduse, gains access to Virginie, disguised as Fidelle, to whom a rendezvous was given by this lady (IV, 4). The uproar made by her, when she discovers her mistake, alarms the sick father, who calls in the police. But Fidelle, who now joins him, induces him to accept the young man's offer to marry his daugh-

ter (V, 7). Brisemur, who begins to show his bravery by creating a disturbance in the street, is arrested, but released through the intercession of Fidelle (V, 6), who likewise brings about the release of Josse and Blaisine (V, 5). The latter is married to Narcisse; and Josse receives the task of composing the epithalamions (V, 8).

Les Tromperies.

Two children, a brother and sister, are left at an early age by their father, who has to make a distant voyage, in the charge of an aged relative, where the girl, whose name is Genièvre, is brought up as a boy under the name of Robert (V, 4). She is placed in service with one Severin; while her brother, Fortunat, is similarly situated with a young man, Constant. Severin's daughter Susanne, falls in love with the seeming youth, Robert, who, in order to get rid of her unmaidenly importunities, succeeds on a certain occasion in substituting for herself with the young woman her brother Fortunat, a step which soon produces disagreeable consequences for all concerned (I, 2; III, 3; IV, 4). Constant, for whom Robert has a secret passion (I, 4, 5), is the lover of a woman called Dorothea, on account of whose ever increasing money demands, he finally makes a contract with her mother for a year's exclusive possession of her (I, 1; III, 1, 4). But this does not prevent the worthy chaperon from using her influence in behalf of two other admirers, an elderly, married physician, and a blustering captain (I, 3; II, 2, 6), who is back from the war and plentifully supplied with money, of most of which Dorothea manages to get possession, without, however, violating her contract (II, 7, 8). This captain is served by the usual valet, as well as his rival, the doctor, both of whom endeavor, in a not dissimilar manner, and with like fruitless results, to warn their masters against those two designing women.

The doctor's wife is then informed, and finally given incontestable proof, of her husband's infidelity by this same servant. She then rates him soundly, and asserts for herself like liberty of conduct for the future (V, 10). Anselme, the father of Fortunat and Robert, has at length returned after an absence, prolonged by an imprisonment of seven years during the war (V, 4). He finds his children, and gives his consent to a double marriage, namely, between Fortunat and Susanne, and Constant and Genièvre (V, 9).

Larivey's Comedies and their originals.

Le Laquais is taken from *Il Ragazzo* of Lodovico Dolce, which was published in Vinegia in 1539. The same number of personages occur in both plays; while about half the names of them remain unchanged. The translation of the first act is fairly close. It has one scene less than the original, which is caused by joining two scenes, one of which is a monologue. The 5th scene is shortened by the omission of several speeches. In act II there is a similar lessening in the number of scenes, caused by the same means. The scenes are also shortened by the omission of a few speeches here and there. The same is the case with the two following acts, in both of which, however, a monologue scene is preserved. The last two scenes of the last act are omitted by the translator, not being necessary to the denouement.

The second comedy, *La Veuve*, is from *La Vedova* of Nicolo Buonaparte. The edition consulted was issued in Florence in 1605 by the Giunti. Larivey has made the first act shorter by two scenes than the Italian, which has eight. The twelve scenes of act II are by omissions and combinations shortened to seven. The pruning which the

next act undergoes is more striking still, for instead of fifteen scenes Larivey only gives eight. In scene 2 of the French, which corresponds to 4 of the Italian, besides the abbreviation of single speeches, there is one character less in the translation, the remaining two receiving the words given to the third in the original, Scene 7 — Ambroise rejoicing at the near realization of his hopes — is Larivey's own. Scenes 12 and 13, which consist of a conversation between a woman of bad character and two serving women, not much better, are left out by the translator. This can scarcely be on account of their filthiness, seeing how liberal our author is, in this respect, elsewhere, but more probably because they are entirely foreign to the intrigue. The first two scenes of act IV are literally enough translated. The 3rd and 8th are left out; while the only difference between the others is the omission of unimportant speeches. Act V has ten scenes in each case. Scene 1 is a monologue, the additional speeches of the original being added by Larivey to the following one. Of the rest 3, 4, 6 and 10 are fully rendered. The others are all more or less shorter in Larivey, effected in every case, except one, by the omission of insignificant personages. There are, accordingly, fewer characters in the translation than in the original, which has twenty, being six more than in Larivey. The names are all changed with the exception of three, Leonard, Ambroise and Saincte, for the retention of which there seems to have been no reason more than for that of any of the others, since it cannot be on account of their importance, for the name of the widow, the most important of all, is changed.

Les Esprits is taken from *L'Aridosio* of Lorenzino de'Medici. The edition consulted was published by the Giunti at Florence in 1605. In act I, scenes 1 and 2 are faithfully translated; scene 3 is shorter, but in substance the same, and, in consequence, scarcely to be called a translation;

while 4 and 5 are literally enough rendered. The only deviation to be noted in act II is the omission of the 6th and last scene. Scenes 1, 2, 3 of the following act are also close translations; 4 is a little shorter, but 5 is longer, and the action differs somewhat: Ruffin, when he meets Urbain, the abductor of his niece, abuses him roundly and then gets a beating from him for his pains. The galant afterwards sends the old man word that he will return him his niece and money with ten crowns to boot. In the Italian, instead of giving him a beating, Urbain only requests the uncle to wait till evening, when he will send him 25 ducats. 6, 7 and 8 of the Italian — 7 being the miser's monologue on the discovery of the loss of his purse — form, all somewhat extended, the 6th scene in Larivey. In scenes 1 and 2 of the following act, the translation does not deviate from the original, but 3 and 4 receive slight additions from his hand, which are not always on the side of decency. Scene 5 is not translated, being unnecessary to the intrigue, consequently, scene 5 of the French is the same as 6 of the Italian, but differently expressed. Here it is partly a dialogue between Alfonso, who has just returned home after a long absence and his servant about his daughter, whom he hopes soon to see, and a soliloquy by the father on the same subject when the servant goes to look for their house. There it is a monologue, where Gerard (Alfonso) expresses his joy at the conclusion of peace since it allows him to revisit his home and see his daughter, about whose welfare he feels anxious. The eight scenes of act V are unchanged with the exception of 6, where Larivey is somewhat shorter, and the beginning of the first scene, where Gerard soliloquizes, which is, for the most part, Larivey's own composition. There are sixteen personages in the Italian work and eleven in the French version. The names with a few exceptions are changed. The *prete*, Giacomo, of the original he changes into the

sorcerer, Josse, doubtless, so as not to cast any reflections on the clergy, of which he was now a member. Of the five characters omitted, all are very insignificant, and foreign to the plot; and one, Livia, the slave, or servant of Ruffin, plays a very vile part. The main ideas of the prologue are taken from that of the Italian, but considerably augmented.

Le Morfondu is a translation of *La Gelosia* of Grazini. The edition consulted was published in Venetia by Bernardo Giunto Fratelli in the year 1582. Acts I and II contain the same number of scenes as the original, and, excepting the occasional omission of a speech, are close translations. The twelve scenes of the Italian in act III are given by Larivey as six, by omitting 1, and in the other cases by combinations, as, 3, 4 and 5 into 2, 6 and 7 into 3, 9 and 10 into 5, and 11 and 12 into 6. Here, as often elsewhere in the Italian comedies translated by Larivey, the division of scenes is caused by the appearance or disappearance of a personage. The translator does not, of course, follow such a division. With the exception of the first two scenes of this act, the usual omissions — generally at the end of scenes — are noticeable. The thirteen scenes of act IV appear as eight in Larivey: 2 and 3 form 2; 5, 6 and a part of 7 are omitted; the remainder of 7 and 8 are given as 4, and 11 and 12 as 7. In act V, contrary to his custom, Larivey divides the first scene of the original into two; while his 3rd is formed of the second and parts of the 3rd and 4th; 5 is omitted; 6, which is a monologue, and 7 form 4; 8 and 9 are 5, Larivey's first speech being equivalent to several of the original; 14 and 15 are 8 and 9 respectively. There are twelve characters in each version. Only three of the original names are retained, namely, Joachim (Joacchino), Lazare (Lazaro) and Agnes (Agnesa). In the first edition of Larivey's comedies, that which was afterwards the first scene of act V, was the 8th and last of act IV. The change

was made by himself contrary to the original. The ma-
drigal with which each act closes in the Italian is not
translated. The prologue is freely modelled after the two
which the Italian play has, one of which is addressed to the
men, and the other to the women.

Les Jaloux is translated from *I Gelosi* of Vincenzo
Gabiani, which was first published in Vinegia by Gabriel
Giolito de'Ferrari in 1550. The four scenes of act I
are closely rendered. Of the six scenes of act II the 1st
is several speeches shorter than, and the 5th less than
half as long as, the original. The others are full transla-
tions. The eight scenes of the Italian in act III appear as
six in Larivey. He omits the 3rd, and gives the 6th and
7th as his 5th. Scene 2, a monologue, is so retained,
by exception. Scenes 5, 6 and 7 are slightly shortened,
otherwise the translation is literal enough. In act IV the
first four scenes remain unchanged with the exception of
the 3rd, the last speech of which suffers an unimportant
abridgement. Scene 5 of the Italian represents Philorete
with his two servants, Siro and Geta, arranging the ab-
duction of the young woman with whom he is in love.
In Larivey it is a monologue, wherein Richard (Siro)
describes how his master got possession of his *innamo-
rata*. The following two scenes and part of the third are
not given in the translation. Scene 6 is the meeting be-
tween the angry mother and the abductors of her daughter;
7, between the brother, Zeladelpho (Fierabras) and Siro,
where the captain requires the valet to bring his master
to him; and 8, between Philacio and the captain, closing
with some boastful words of the latter. This is the begin-
ning of scene 6 in Larivey, who accordingly omits 6, 7
and the greater part of 8 of the Italian. The rest of this
scene in Larivey is composed of the original, slightly
shortened. For the twelve scenes of act V, Larivey has only
eight. Of these only the first speech of scene 1 has its
counterpart in the same scene in the original; 2 is a

translation of 4; 3, a short scene of two speeches, seems to correspond to 5, but with the name of one of the personages changed: **Alphonse**. Ainsi, puis qu'il vous plaist prendre ceste peine pour moi, vous irez trouver le seigneur, Nicaise, et luy ferez entendre l'arrivée de mon père et ce qu'il vous a dict; ensemble ma bonne intention. Après, vous nous ferez sçavoir sa volonté. **Jherosme**. Aussi ferai-je; ne vous souciez; j'espère que tout se portera bien. The Italian is: **Pausania**. Così ue ne andrete a trovare messer Simeo & subito fatemi sapere la sua volontà. **Philargio**. Così farò. Non dubitate, che io ho fede di recarlo a ciò, che io vorrò. It is Pausania (Zacharie) who has adopted Philorete (Alphonse); 4 is a translation of the greater part of 7; 5 of 9; 6 of 11; and 8 of 12. With the exception of the 1st speech of scene 1, and the whole of scene 5, Larivey's other scenes, that are translations, are those in which Fierabras (Zeladolpho) plays the leading part. The main plot here is, accordingly, changed considerably. Nicaise (Timeo) threatens legal proceedings against Alphonse (Philorete), his daughter's seducer. Jherosme (Philargiro) endeavors to appease him with the information that this young man is willing and desirous to marry his daughter (scene 1). Afterwards, scene 3, as above. We then have the meeting of the two fathers, Nicaise and Zacharie (Pausania) in the presence of Jherosme and Richard, Alphonse's valet, and the agreement to the marriage of their children (sc. 5); and which Richard communicates to his master (sc. 7). In the original, it is Pausania (Zacharie), on his return from a voyage, discussing with a servant the family of his adopted son, Philorete (Alphonse), whose father he thinks he has discovered (sc. 1). He then meets Philargiro (Jherosme), this supposed father (sc. 5). Then, the meeting brought about between the two fathers, Philargio and Timeo (Nicaise). The former demands of Timeo the hand of his daughter for Philorete,

his son, and receives his consent. Larivey, whose own composition, with the exception already mentioned, the 1st scene of act V is, is indebted for the idea of the reconciliation and marriage to this scene of the Italian. In this act, accordingly, Larivey deviates the widest from the original, the reason for which is hard to divine, for improvement there does not seem to be any.

The 6th comedy is *Les Escolliers* translated from *La Zecca* of Razzi. The volume used was published in Vinegia in 1602. Act I contains the same number of scenes as the Italian, of which they are also faithful translations, barring some few omissions. The following act is also a good rendering, the only difference being that the seven scenes of the Italian appear as three. Act III is translated without any alteration. The next gives the nine scenes of the original as six, the last alone suffering abridgement. Act V has the same number of scenes as the Italian, *i. e.*, ten, of which three — the 5th, 6th and 9th — are each shortened by the omission of a few speeches. There are fifteen characters in each play, of whom seven have the same names. Although, as already indicated, the translation is often shorter, yet on the other hand, too, the contrary is sometimes the case, as, for example, the first speech of the first scene of this act. The scenes in Larivey are numbered, whereas in the Italian they are not.

La Constance, the first comedy of the volume published in 1611 is taken from *La Costanza* of Razzi, which was issued in Florence by the Giunti in 1565. Like most of the other originals of Larivey's comedies, it went through several editions. The verse prologue to this Italian play furnished Larivey with his special one to the translation, as well as the general one to the whole volume. There are three scenes in the 1st act in both versions. In the 1st the translator makes a slight alteration, by substituting for one Italian character two French ones. Scene 2 is shorter in the translation; while 3 re-

mains quite unchanged. Act II has four scenes in both cases, the first three of which are alike, but the 4th only about half as long in the translation. This is done partly by giving several speeches to the same personage and by omitting the intervening ones, and partly by the usual method. The seven scenes of act III of the Italian play are closely translated. So are the five of act IV, with the exception that 2 and 5 are slightly shortened. Act V has nine scenes, which are likewise closely translated. Each play has the same number of personages, with the same names excepting two, Barbante (servante), the Cecchia (serva) of the Italian, and Farfanigue (laquais de l'Espagnol), the Ragazzo of the original, who are, as is seen, very minor characters.

Le Fidelle is the title of the second play of this volume. It is from *Il Fedele* of L. Pasqualigo. The edition consulted was published in Venice by Francesco Ziletti in 1579. In the 1st act, which has eight scenes, the 6th of the original is not translated. With the occasional omission of single speeches, the others are close translations. The last two speeches of the Italian form one in Larivey, which may be given here as a fair specimen of Larivey's translation, as well as to show his object in omitting a character. Vittoria, as seen, is quite superfluous, for the words given her in the Italian, suit better in the mouth of Medusa, as Larivey has it.

Med. Andiamo a casa, ch'accomodaremo le cose com' hanno da stare, poscia nell'imbrunir della sera faremo l'effetto.

Vittoria. Andiamo ch'egli tardi . . . Larivey only has:

Meduse. Allons en la maison; j'accommoderay les choses comme il faut, et puis, au sombre de la nuit, nous mettrons le tout en effect. Allons, car il est tard.

Larivey has translated the full number of scenes (sixteen) of the following act without change of any kind, except in the 3rd and 15th, where he has omitted a few speeches. The thirteen scenes of act III appear

as eleven in the translation: 4, which is a monologue and 5 form 4; the last scene, which is unimportant, is omitted; the others are fully translated. The first eight scenes of the 4th act are also similarly rendered. 9 of the original, which is a monologue, is shortened by Larivey, and joined to the next to form his 9th. The following three are translated without any alteration. There are eight scenes in the last act in both versions. 1 and 2 are unchanged; 3 often suffers omissions; 4, 5 and 6 are translated unchanged; while 7 and 8 are shortened. Larivey has the same number of personages as the Italian author. The names are also the same, with the exception of the pedant, M. Josse (Onofrio), the boasting captain, Brisemur (Frangipietra) and the two servants, Blaisine (Attilia) and Babilie (Panfila).

The 3rd comedy of this volume is *Les Tromperies*, translated from *Gl'Inganni* of N. Sechi, published in Florence by the Giunti in 1562. Act I has ten scenes in the original. The translation has half as many. 1, 2 and 3 of the former, of which 1 and 3 are monologues, form the 1st of the latter. Similarly 4, 5 and 6 are 2, and 7 and 8, 3 in Larivey. The following two scenes are literally translated. Larivey gives 9 scenes in act II for the 13 of the original. No. 6 is omitted, and two others are combined into one, three times repeated, without any curtailment, however. In these combinations there are again two monologues. Ruffiana, who is elsewhere translated by Gillette, the mother of Dorothea, and who also appears in sc. 10 of the Italian along with Silvestre, the old servant, is entirely replaced by Larivey in the corresponding scene by the servant. Act III in the French has only five scenes; while the original has ten. This difference is caused by the omission of three scenes (5, 7 and 9), one of which contains the contract; while the other two are equally foul. In addition to this the procedure is twice repeated of forming two scenes into

one. Here, too, as occasionally elsewhere, and contrary to his custom, Larivey preserves one monologue (3, in the Italian, 6).¹⁾ The twelve scenes of act IV are reduced to seven by the usual methods: 2 and 3 become 2; 4, 6; 5 becomes 3; 7, 4; 8, 5; 9 and 10 are not translated; 11, 6, and 12, 7. Of these 2, 3, 4 and 12 are abridged, the omissions made in the last being particularly obscene. The fourteen scenes of the last act appear as ten in Larivey which is also brought about in the usual way: two scenes are omitted and four others become two. The Italian prologue is reduced to a few lines; while the argument, which only appears here, is translated in full. There are twenty four characters in the original, of whom there are seventeen in the French version. The scenes omitted contain most of the extra personages. Only five of the names are changed. The others, as elsewhere, are simply frenchified.

In all the comedies, wherever names of places occur, French ones are substituted for the Italian, as Paris for Venice (*La Veuve*), Paris for Pisa, the Seine for the Arno (*Les Escolliers*), etc., etc.

* * *

From this comparison it is seen that Larivey has but translated the Italian comedies mentioned, and with few exceptions²⁾ literally enough. He is consequently not at all directly indebted to the ancient classical comedy, as is stated in the preface to some of the translations, and on the strength of which, evidently, he is at times credited with Latin originals. As already mentioned, these prefaces, or prologues, are modelled after the Italian ones, and much more freely than the plays. The names of the

¹⁾ V. *Les Jaloux*, III, 2; IV, 5, p. 30; and *Le Laquais*, III, IV, p. 26.

²⁾ Cf. *Les Jaloux*, V, pp. 30, 31, 32; *Les Esprits*, I, 3; II, 4, pp. 28, 29.

Latin writers, whom the Italian authors cite here as their sources, are retained by Larivey, perhaps, because, after mentioning his Italian sources in the general preface to the six comedies¹⁾, he thinks it unnecessary to avoid the possibility of giving a false impression, or, perhaps, he does it purposely, so as to give such an impression.

The principal alterations made by him are formal rather than real, and consist in the omission of parts of speeches, whole speeches and scenes. In this, however, our translator is not always consistent, for he at times, instead of abbreviating or omitting, extends or adds matter of his own²⁾, without thereby causing any visible improvement, which was, nevertheless, probably what he aimed at. One reason which doubtless led him to make certain omissions was the obscenity of the places in question.³⁾ But such a procedure, if an esthetic improvement, may be detrimental from another point of view, as it is for instance in the omission of the contract scene in act V of the *Tromperies*. Here, although it is afterwards taken for granted that it has been signed, yet there is a break in the unity of the action, which detracts from the artistic perfection of the whole, such as it. In this respect again Larivey is not consistent, for, in some of the few cases where he deemed it advisable to extend his original, he surpasses it in foulness.⁴⁾ But the greatest change — if change it should be called — that Larivey has made, is in the division of the scenes. The acts, though occasionally shortened, remain, with one exception⁵⁾ which was also not in the first edition of the play, the same. These alterations in the division of the scenes were doubtless made with an eye to stage effect, so as to avoid

¹⁾ V. p. 17.

²⁾ V. *La Veuve*, III, 7, p. 27; *Les Jaloux*, V, 1, p. 30.

³⁾ V. *Les Tromperies*, III, p. 34 and IV, 12, p. 35.

⁴⁾ V. *Les Esprits*, IV, 3, 4, p. 28, and *La Veuve*, III, 7, p. 27.

⁵⁾ V. *Le Morfondu*, p. 29.

the too frequent leaving of the stage, or lowering of the curtain. The Italian authors begin or close a scene with the entrance or exit of one or more characters. This constitutes more rarely with Larivey a division of scene, and herein lies, in this respect, the great difference between him and his originals. His change of scene, however, always corresponds to a similar change in the Italian. The monologues for the above reason seldom appear as such, as already indicated.¹⁾ The omission of characters was also most likely for stage effect. Those that are omitted are insignificant, not being necessary to the intrigue, and are generally female parts. At the time in which Larivey wrote, women did not yet play on the stage; consequently the fewer such parts in a play the better, for boys by whom these roles were usually acted, could not properly represent the female character.

In the manner in which he treated the names of the personages, Larivey followed no regular method either. In some of the plays, as seen, he retains the original names almost entirely, but frenchified; in others, but partly, and in others again scarcely at all²⁾. Political allusions are so turned that they refer to French political events of the period. Geographical names are also, as mentioned, changed into French ones. All this, coupled with the idiomatic and vigorous style of the translator, gives the plays as much of an original appearance as the most original works could have. The presence of numerous italianisms in the language does not necessarily detract from this statement, for this was a characteristic of the language of the period. To suppose, however, as is sometimes

¹⁾ Cf. e. g. *Les Tromperies*, Act III, 3, and note p. 35.

²⁾ The titles of the plays are literally translated, with the exception of three: *Le Morfondu* for *La Gelosia*; *Les Esprits* for *L'Aridosio*, and *Les Escolliers* for *La Zecca*.

done, that these plays give a picture of French contemporary life, is an altogether gratuitous assumption. That they reproduce certain phases of Italian life, is probable enough, and of French life, then, too, in so far as the latter resembled the former, which it undoubtedly did, especially at a time when Italian influence was so marked.

How Larivey's work should be designated, is not quite easy to decide. Though the text on the whole is faithfully enough translated, yet from the changes made in the entirety of a play it can scarcely be called a translation. It is quite evident, too, that Larivey himself did not wish it to pass for such. Again, the original in translation and plot seems too accurately reproduced to be called an adaptation. Perhaps, however, this term, or arrangement, as Jannet has it¹⁾, might for want of a better, as fittingly be applied as any.

Another question is whether the plays were acted or not. From what has been seen, it is scarcely to be doubted that Larivey worked with this end in view. Positive proof is, however, wanting. The *frères Parfaict*, who give the analyses of the first six comedies in their *Théâtre français*, say that these were acted; but, as most of their statements about Larivey are unreliable, this one may be equally so. Brunet in his *Manuel de Biographie* gives the exact date on which they were played, namely, a year or two before their publication, which for a similar reason need not, perhaps, be relied on either. The references to acting in the different prologues, where they occur, do not necessarily mean anything, for they are taken from the Italian ones. The three editions the first six comedies passed through during the translator's life-time (the last three went through but one), only

¹⁾ Preface to Larivey's comedies in *Ancien théâtre français*, Vol. V.



prove directly that they were considerably read; but this may not impossibly have been in part the result of their having been acted. That they were played, however, seems the more probable inference, in private, at least, as was at that time much the vogue, if not in public.

It is scarcely necessary to enter here into the question of the dramatic merits or demerits of these translations. As the originals are in this respect, so, for the most part, are they; and those are simply comedies of intrigue, such as Molière produced in his first period before he shook himself loose from the trammels of direct Italian or Lariveyian influence, and composed his famous character plays. That Larivey has slightly improved on his originals for stage purposes, has been seen; but in other respects he is exactly what the Italians are. In the conduct of the intrigue, as well as in the language, the *Esprits* is doubtless the best of the nine plays. The more extended influence exercised by this comedy on succeeding literature, as will be seen further on¹⁾, is sufficient proof of this assertion.

To speak of the moral aspect of Larivey's work, it need scarcely be said after the *résumés* given that they are, even from a French point of view, rather indecent. Whether they were then, or generally afterwards, so considered in France, is another question, which if answered in the negative, as, perhaps, it might be, would be in Larivey's favor. The most redeeming feature about them is that seduction — the catastrophe, in most cases — is followed by marriage, whenever this is possible. The ostensible reason for the translation, as given in the preface — to correct folly and vice, and to encourage virtue — gives a not very high idea of the moral character or discernment of their translator.

¹⁾ V. p. 43 and following.

Influence of Larivey's Works.

Larivey's prose translations, though by far more extensive than his dramatic ones, are yet of much less value from a literary point of view. They may, therefore, be dismissed here with a word in passing. Their nature and contents are sufficiently enough indicated on their title-pages and in their prefaces, as already indicated, to render further reference unnecessary. The translation is idiomatic and usually close. In one of the works, however, Larivey deviates considerably from his original. This is in *Les Facétieuses nuits*, where he even goes so far as to change some *contes*, and add others of his own invention. Though these works went through several editions shortly after their first appearance, yet owing to their not being, for the most part, of a popular nature, their influence on general literature must have been small. To cite one instance, Molière seems to have taken the dramatic part of his *L'Ecole des femmes* from *Les Facétieuses nuits*, Fabl 4, Nuit IV.¹⁾

In estimating the influence of Larivey's works, however, it is his comedies especially that must be considered. But in considering them, it must not be forgotten that they are for such purposes but translations, and that, consequently, the originals, and not they, may have been the sources from which following imitators drew. Then, there are cases where it is doubtful if even these were the sources drawn from. The Italian comedy of art (*commedia dell'arte*) which began to be played at an early date and maintained itself for several centuries in France, had many of its stock characters like those of the regular Italian comedy and, consequently, to many, or all, that are to be found in Larivey's translations. It is not al-

¹⁾ Moland, *Œuvres de Molière*, Vol. II. p. 394.

ways easy nor possible to give to each of these sources, namely, the comedy of art, the regular Italian comedy, Larivey's translations of the latter, and in some instances perhaps, the Latin originals of the Italian comedy, its due share of influence. For writers who come after Molière, and who have scenes or characters that appear in this author, as well as in the other sources, mentioned, it may be taken for granted, with tolerable certainty, that Molière is the direct source of inspiration. But for Molière himself, his contemporaries, and immediate predecessors, and, perhaps, successors, especially such of them as knew Italian and Latin, as he and Regnard did, the case is not quite so clear. It is most likely, however, that Larivey — who alone among the translators, or imitators, is concerned here — being within easy reach of all, and being a sort of pioneer in the art, as he was, for he was in this kind of literature the only extensive author before the 17th century, would be the first to be read and studied by all devoting themselves to dramatic composition, or, at least, by those of them desirous of excelling in it. Royer alone, of those who have written on the subject with any authority, does not ascribe to Larivey any of the honor of being one of the sources whence Molière, Regnard and the others drew.¹⁾ According to his opinion, the Italian authors are the direct source in every case concerned. But, for the reasons above given, and even although the two authors just mentioned were quite conversant with the Italian language and literature, it stands more to reason that they should have exhausted all the literature — of any account, at least — in their own language before undertaking to study another. For a similar reason the classical originals to this latter will also in most cases have to be relegated to the back-ground, as a source of imitation to

¹⁾ *Histoire universelle des théâtres*, II, 106—9.

French authors, although there are cases where ideas and plans may have been taken from it, but when differing from, or rather not in, the Italian or French imitations.

The different comedies of Larivey, in as far as they seem to have left any marked traces of themselves, will now be considered. The situation of father and son as rivals in love appears for the first time in French literature in Larivey's *Laquais*. It occurs again in Molière's *Avare*, where Harpagon and his son are in similar rivalry with the same result. So also in the *Barbons amoureux et rivaux de leurs fils* of Chevalier. In Racine's *Mithridate*, too, father and son are like rivals, but, perhaps, to be referred to Molière rather than to Larivey's work, as the publication of *L'Avare* preceded that of *Mithridate* by five years.

The *Veuve* also has a situation which doubtless inspired Molière with one of the main ideas of the *Avare*. This is the return of Bonaventure and the recognition of him by his wife — who had supposed him, as he her, lost¹⁾ (IV, 6), and the subsequent giving by him of his daughter in marriage (V, 7). Larivey's Guillemette likewise is not so unlike the Frosine of the *Avare*. The former says to Ambroise who is in love with the widow: Je pense . . . que cette madame Clemence vous aime comme ces menus boyaux; car je ne suis jamais auprès d'elle qu'elle ne parle de vous, mais savez-vous comment? d'une telle affection que ne croiriez pas (III, 2; *Vedova*, III, 4). Ambroise replies that some people wish to make him pass for old and broken down, "broken down", says she, "you seem to me to be a cherubim." Though this may have given Molière some of the traits of his Frosine²⁾, it is, how-

¹⁾ Cf. *La Femme juge et partie* of Montfleury.

²⁾ *L'Avare*, Acte II, Scène VI.

ever, to be remarked that similar characters occur in the improvised, as well as in the regular Italian comedy of that period. The same character is also in the *Dame d'intrigue, ou le riche vilain* of Samuel Chappuzeau¹⁾, where she plays the principal part, but who, according to what the author says in the preface, was taken from Plautus.*)

As already said, the *Esprits* shows the greatest influence. To speak of the brothers, Severin and Hilaire first, they evidently furnished Molière with the idea of similar brother pairs that occur in more than one of his plays. Two brothers of different characters like Larivey's, are to be found in the *Avare*, *Tartuffe*, *Le Malade imaginaire* and *L'Ecole des maris*. The *Avare*, the general plan of which may have been taken from the *Aulularia* of Plautus, is, to borrow Meurer's summing up at the close of his essay on the subject²⁾, indebted to *Les Esprits* for the following:

1. Die Liebe Cleantes zu seiner Braut Mariane, sowie beider verwandtschaftlichen Verhältnisse stützen sich auf die Urbains und dessen Braut Feliciane.
2. Die Lage Cleantes Harpagon gegenüber ist der Stellung Urbains zu Severin in den Hauptpunkten nachgebildet.
3. Die innerlich feindseligen Beziehungen der Kinder Harpavons zu diesem gleichen denen der Kinder Severins zu letzterem.

¹⁾ *Contemporains de Molière* par Fournel, Vol. II.

²⁾ *Les Esprits als Quelle zu Molière's Avare unter Berücksichtigung der Aulularia des Plautus*, Jen. Diss. 1873.

*) Cf. *All's Well that Ends Well*, where the countess of Rousillon wins her obstinate husband in a manner somewhat similar to that in which Anne wins Constant in the *Veuve*. So in *Measure for Measure*, where Angelo is made to marry his abandoned love. Also *Comedy of Errors* — separation of a family through shipwreck, and their final meeting.

4. Die Bedingung, unter welcher Harpagon den ihm gestohlenen Schatz zurückerhalten kann, nämlich wenn er die Zustimmung zu den Heirathen seiner Kinder gibt, hat ihr Vorbild in Lariveys Comödie.
5. Die Bestreitung der Mitgifte und Hochzeitskosten durch Anselm im Avare gründet sich auf die gleiche Thätigkeit Gerards bei Larivey.
6. Die im Avare vorkommenden Liebesverhältnisse sind durch die in den Esprits dargestellten angeregt, denen sie vielfach analog sind.
7. Der Schluss des Avare hat seine Quelle in dem Schlusse der Esprits: Anselm ist Gerard nachgebildet beider alten, früheren Lebensschicksale, Familienverhältnisse und nunmehriges Eingreifen in die Handlung der Comödien stimmen im Wesentlichen überein.
8. Die Furcht Harpagon, die ihm entwendete Summe möchte bei der Zurückgabe nicht mehr den früheren Betrag enthalten, fand Molière vorgezeichnet in dem gleichen Verhalten Severins.
9. Der Schluss der beiden französischen Comödien führt auf die Liebesverhältnisse der Kinder Harpagon und Severins.
10. Harpagon ist nach dem Vorbilde Severins als reicher Geizhals dargestellt; wie beide zu ihrem Vermögen gelangt sind, geben Larivey und Molière nicht an, während der arme Euclio bei Plautus erst durch einen Fund reich wird.
11. Bei Plautus wird der Schatz zweimal vergraben; in dem nur einmaligen Verbergen des Schatzes ist Molière vielleicht dem Larivey gefolgt.
12. Dem Plautus hat Molière das Motiv des Schatzdiebstahls entlehnt; bei beiden Dichtern ist derselbe ein Act der Rache; die Verwendung des gestohlenen Geldes dagegen zur Realisirung einer Heirath im Avare ist auf die Larivey'sche Comödie als Quelle zurückzuführen.

13. Auch hat Larivey den Molière auf den Gedanken gebracht, Harpagon als verliebten alten Geizhals darzustellen, wodurch die Rivalität Harpavons mit seinem Sohne veranlasst wurde.

14. Endlich scheint uns Molière zur Einschaltung der Ring-scene in die Handlung des Avare durch Larivey angeregt worden zu sein.

In all this there can be no mention made of anything like a literal use of Larivey's work. The nearest approach to such is the famous scene where Harpagon discovers the loss of his treasure. Molière's version is:

Harpagon, criant au voleur dès le jardin.

Au voleur! au voleur! à l'assassin! au meurtrier! Justice, juste ciel! Je suis perdu, je suis assassiné! on m'a coupé la gorge, on m'a dérobé mon argent! Qui peut-ce être? Qu'est-il devenu? où est-il? où se cache-t-il? Que ferai-je pour le trouver? Où courir? Où ne pas courir? N'est-il point là? N'est-il point ici? Que est-ce? arrête (à lui même se prenant par le bras). Rends-moi mon argent, coquin . . . Ah! c'est moi. Mon esprit est troublé, et j'ignore où je suis, qui je suis, et ce que je fais. Hélas! mon pauvre argent! mon cher ami! on m'a privé de toi, et puisque tu m'es enlevé, j'ai perdu mon support, ma consolation, ma joie: tout est fini pour moi, et je n'ai plus que faire au monde. Sans toi il m'est impossible de vivre, C'en est fait, je n'en puis plus; je me meurs, je suis mort, je suis enterré. N'y a-t-il personne qui veuille me ressusciter, en me rendant mon argent, ou en m'apprenant qui l'a pris? Hè? Que dites-vous? Ce n'est personne. Il faut, qui que ce soit qui ait fait le coup, qu'avec beaucoup de soin on ait épié l'heure; l'on a choisi justement le temps que je parlais à mon traître de fils, sortons. Je veux aller quérir la justice, et faire donner la question à toute ma maison; à servante, à valets, à fils, à fille, et à moi aussi. Que de gens assemblés! Je ne jette mes regards sur personne qui ne me donne des soupçons, et tout me semble

mon voleur. Hé! de quoi est-ce qu'on parle là? De celui qui m'a dérobé? Quel bruit fait on là-haut? Est-ce mon voleur qui y est? De grâce, si l'on sait des nouvelles de mon voleur, je supplie que l'on m'en dise. N'est-il point caché là parmi vous? Ils me ragardent tous, et se mettent à rire. Vous verrez qu'ils ont partisans, au vol que l'on m'a fait. Allons vite, des commissaires, des archers, des prévôts, des juges, des gênes, des potences et des bourreaux. Je veux faire pendre tout le monde; et si je ne retrouve mon argent je me pendrai moi-même après (Acte IV, Scène VII).

Larivey's scene reads:

Severin: Mon dieu! qu'il me tardoit que je fusse despesché de cestuy-cy, afin de reprendre ma bourse! J'ai faim, mais je veux encor espargner ce morceau de pain que j'avois apporté: il me servira bien pour mon souper, ou pour demain mon disner avec un ou deux navets cuits entre les cendres. Mais à quoy despends-je le temps que je ne prens ma bourse puis que je ne voy personne qui me regarde? O m'amour! t'est-tu bien portée? Jesus! qu'elle est legère! Vierge Marie! qu'est-ce cy qu'on a mis dedans? Helas! je suis destruiet, je suis perdu, je suis ruyné! Au Voleur! au larron! au larron! prenez-le! arrestez tous ceux qui passent! fermez les portes, les huys, les fenestres! Miserable que je suis! où cours-je? à qui le dis-je? je ne sçay où je suis, que je fais ny où je vas! Helas! mes amys, je me recommande à vous tous! Secourez-moy, je vous prie! je suis mort, je suis perdu! Enseignez-moy qui m'a desrobbé mon âme, ma vie, mon coeur et toute mon espérance! Que n'ai-je un licol pour me pendre? car j'ayme mieux mourir que vivre ainsi! Helas! elle est toute vuyde! Vray Dieu! qui est ce cruel qui tout à un coup m'a ravy mes biens, mon honneur et ma vie? Ah! chetif que je suis! que ce jour m'a esté malencontreux! à quoy veux-je plus vivre, puisque j'ay perdu mes escus, que

j'avais si soigneusement amassez, et que j'aymois et tenois plus cher que mes propres yeux! Mes escus que j'avois espargnez retirant le pain de ma bouche, n'osant manger mon saoul; et qu'un autre joyt maintenant de mon mal et de mon dommage (*Les Esprits*, III, 6).

The Italian original is:

Aridoso. Mi pareva mill'anni di tormelo per poter pigliar la mia borsa, et uò risparmiare questo pane, che haveva portato meco, et poi vò ritrouare questa matassa, ch'io sto confuso quello ch'io m'habbia a credere. Horsù non si vede persona non voglio perder tempo che questo importa troppo fogna, tu ti sei portata bene. Ohimè l'è si leggieri, ohime che ui è detro? Ohimè ch'io son morto, al ladro, al ladro, tenete ogn'un che fugge, serrate le porte, gli usci, le finestre. Meschino a me dou' è il mio cuore? misero me doue uad'io, doue sono a chi dico? mi raccomando, mi raccomado ch'io son morto, insegnatemi chi m'ha rubato la uita mia, l'anima mea, havess' io almanco un capresto da impiccarmi, ell'è pur vota, o Dio chi è stato quel crudele chi m'ha tolto ad un tempo, la vita, l'honore, et la roba, oh sciaguratò a me che questo dì m'ha fatto il più infelice huomo del mondo et che ho io più bisogno di vivere che ho perduto tutti i mei denari quellè ch'io amaua più che gl'occhi propri hauea accumulati fin cauarmi il di bocca (*L'Aridosio*, III, 7).

Plautus has:

Euclio.

Perii, interii, occidi, quo curram? quo non curram? tene, quem? quis? Nescio, nil uideo, caecus eo atque equidem quo eam aut ubi sim aut qui sim.

Nequeo cum animo certum inuestigare: obsecro uos ego, mi auxilio, oro obtestor, sitis et hominem demonstretis qui eam abstulerit.

Quid ais tu? tibi credere certum est: nam esse bonum et uoltu cognosco.

Quid est? quid ridetis? noui omnes: scio fures esse hic complures. Qui uestitu et creta occultant sese atque sedent quasi sint frugi.

Em, nemo habet horum? occidisti, dic igitur quis habet? nescis. Heu me misere miserum: perii: male perditus pessume ornatus eo.

Tantum gemitu et mali et maestitiae mi hic dies optulit, famem et pauperiem:

Perditissimus ego sum omnium in terra quid mi opust uita qui tantum auri.

Perdidi quod concustodivi sedulo? egomet me defraudauit.

Animumque meum geniumque meum: nunc ergo alii laetificantur. Meo malo et damno: pati nequeo (*Aulularia*, IV, 9).

From a comparison of the foregoing it will be seen that Larivey (*i. e.* Lorenzo de' Medici) from "je suis destruit, je suis perdu", down to the end corresponds pretty closely to Plautus; while Molière, although indebted to the one or the other for most of the ideas of his scene, uses them in a manner much more original. Harpagon says nothing here of starving himself so as to save his money, which is common to the other two. But, on the other hand, the ideas of invoking the aid of justice, of putting his whole household to the torture and of sending everybody else to the gallows, are in Molière alone. The reference to the assembled people is in all three; while Larivey has along with Molière the miser desiring to arrest some one or everyone, and to hang himself afterwards. Thus, though Molière probably had Plautus in view while preparing his incomparable scene — and it is scarcely less so in the other versions — Larivey was doubtless his more direct source of inspiration. The next indication of the influence of *the Esprits* is found in Regnard's *Retour imprévu*, of which the following is a summary: During the absence of Gêronte,

a rich merchant, on business, his son, Clitandre, squanders his wealth, till he finally sells the furniture of his house (sc. 4). While revelling here one evening with his mistress and some companions, G ron te, who has unexpectedly returned from his voyage, approaches his house. Merlin, the young man's valet, meets him without and endeavors to give him a satisfactory account of the use made of his property during his absence (scs. 9, 11). A usurer then appears claiming payment for a debt of 2000 crowns contracted by the son (sc. 12). This sum, Merlin explains, was invested in the purchase of a house, belonging to an acquaintance, Madame Bertrand, that had been for sale on favorable terms. G ron te, who is satisfied with this explanation, dismisses the creditor with the promise of immediate payment. As he is again about to enter his house, Merlin tells him that it is haunted by devils, and that this was, moreover, the reason for the purchase of the extra house by Clitandre. This story causes the old man to desist, and also to give expression to his fear for the safety of 20,000 francs which he had hidden before his departure in the cellar in a leathern bag for safer keeping (sc. 13). Merlin immediately imparts this information to the maid of Clitandre's mistress, Lisette, who opportunely appears, with the request to take possession of it immediately (sc. 15). G ron te then sets out, accompanied by the valet, for the newly purchased house, where he intends storing his goods. To get himself out of this new difficulty, Merlin informs the old man that, owing to her madness, it was necessary to leave the former possessor of the house for some time longer in it. He then seizes the first opportunity to tell Madame Bertrand secretly that, on account of the loss of his vessel, G ron te was not in his right mind. The immediate result is a rather violent quarrel, which finally, however, ends in a reconciliation. G ron te then returns to his own house in time to see Lisette fleeing with his money-

bag. The son, who now appears, disabuses his father and assures him that his money will be returned to him, if he will consent to his marriage with Lucile, the niece of Madame Bertrand. The latter, who is also present, expresses her willingness to give her niece a good wedding portion, whereat G ron te gives his consent to the marriage, and the one-act play closes (scs. 22, 23). In act I of Montfleury's *Com dien po te*, a returning father is also prevented from entering his house by a similar stratagem, and for a similar reason. That Larivey is the original of the latter, is scarcely to be doubted. In the former the incidents of the hiding and finding of the purse, may have been founded on the similar ones in Moli re's *Avare*, but the invention of the story of the haunted house cannot be referred to the *Avare* since it does not occur there. Its source must, therefore, be Larivey or Larivey's original, and for the reason already given¹⁾ the former rather than the latter. If, then, Regnard went of necessity to Larivey for some of his ideas, it is to be supposed that he took others closely connected with them from the same source, rather than from another likewise containing them.²⁾

In the following play, the *Morfondu*, the main idea, an old and rich man, selected by the father for his daughter solely on account of his wealth, to the exclusion of a younger and more favored, if poorer, lover, is of not unfrequent occurrence in dramatic and other literature. As probably inspired by the *Morfondu* for this idea, are to be mentioned the *M decin volant* and the *Amour m decin* of Moli re, in both of which a young woman, who is too jealously guarded by an amorous old man, succeeds by feigning sickness in baffling and escaping him with the aid of the soubrette and of the lover

¹⁾ V. p. 40. ²⁾ Cf. also for the *Esprits* the *Sporta* of Gelli (1493—1563), founded on the *Aulularia* of Plautus.

disguised as a physician. Regnard's *Folies amoureuses* is on a very similar theme, with the exception that madness instead of illness is feigned. But it and the *Barbier de Séville* of Beaumarchais are to be referred to one or both of the above named plays of Molière. Lope de Vega's *La Discreta enamorada* may, perhaps, too, be put in the same category.

To indicate any well defined influence of the next play, the *Jaloux*, is more difficult than is the case with most of Larivey's other comedies. One character, almost for the first time in French literature in this play, appears again and again afterwards. This is the boasting, cowardly Fierabras¹⁾ ²⁾ — the captain of the comedy of art. It is not at all unlikely that Molière borrowed some of his traits for the creations of the false marquis and his companion in the *Précieuses ridicules* from this personage. But a more similar character still is that of Pistol in *Henry IV*, Pt. II; and Falstaff himself has some features in common. Parolles in *All's Well that Ends Well* is also a character somewhat of the same kind. • But to assume, as Dr. J. L. Klein does, ³⁾ that Shakespeare in the production of these characters was inspired by Larivey, is something not only incapable of proof, but contrary to probability. Chronologically the fact is not impossible; but Larivey's works, however, were not translated into English, at least, as far as is known, and it is rather unlikely that the original version reached England, although, if it did, Shakespeare possessed sufficient knowledge of French to enable him to utilize it. Much

¹⁾ For this personage, as well as Brisemur in *Fidelle* and the Captain in the *Tromperies* cf. the *Visionnaires* of Desmarets (1595—1676), and the *Illusion comique* of Corneille.

²⁾ The *Miles Gloriosus* of Plautus, translated by J. Baïf (1532—1589) under the title of *Taillebras*, was the first literary appearance of this character.

³⁾ *Geschichte des Dramas*.

the same might be said of the Italian originals. But the more probable explanation of the origin of this character — and of many others elsewhere — is probably to be found in the author's own personal observation, or in other words, it is taken from life, for it is one that under slightly varying forms is to be met with in all ages and countries; and is, moreover, one exceedingly well adapted to comedy. The quidproquo which occurs in act IV of this play between Fierabras and Alphonse on the subject of the young woman may be compared with that in the *Avare* between Harpagon and Valère about the casquette and Elise. But there is hardly any connection between the two. What has just been said, may also be applied here. Such misunderstandings are not unfrequently to be met with in real life.¹⁾

Of the *Escolliers* little is here to be said, though some of its situations are striking enough. One, that of Susanne hiding her lover in the trunk, may be mentioned. Somewhat similar situations occur very frequently in French and other dramatic literature, but scarcely, inspired by Larivey's *Escolliers*. This, too, is one that is often found in life. Of *Constance* nothing is to be said, if the marriage of Constance in obedience to her father's will to one of his rich friends, and to which somewhat similar situations can be found, be omitted. *Fidelle* may in like manner be passed over.

But more is to be said of the *Tromperies*. Molière's *Dépit amoureux* has a girl disguised as a boy. The same situation is also of frequent occurrence in the comedy of Rotrou, Hardy, Garnier and others of the same period. In the play entitled *Aimer sans savoir qui* by D'Ouville, as well as the *Belle invisible* by Boisrobert occur similar disguises. These plays, with the exception,

¹⁾ Cf. scene where Vincent is brought into Magdelaine's house, wrapped up as a bundle (p. 19) to the *Fourberies de Scapin*, III, 2.

perhaps, of Molière's, already mentioned, are scarcely to be brought into direct connection with Larivey's work. There was published about the same time as Larivey's original, another Italian work entitled the *Interesse*, translated by Charles Estienne into French as the *Abusés*, the plot of which is very similar to that of the *Tromperies*, and which more probably suggested the above named authors with the idea in question.*)

*) Cf. *Two Gentlemen of Verona*, where Julia in the costume of a page seeks her faithless lover, Proteus, and succeeds in winning him back; *As You Like It*, where Rosalind is also clad as a page, and *Twelfth Night* where Olivia falls in love with Viola, also disguised as a youth, thus offering a further resemblance to the *Tromperies*.

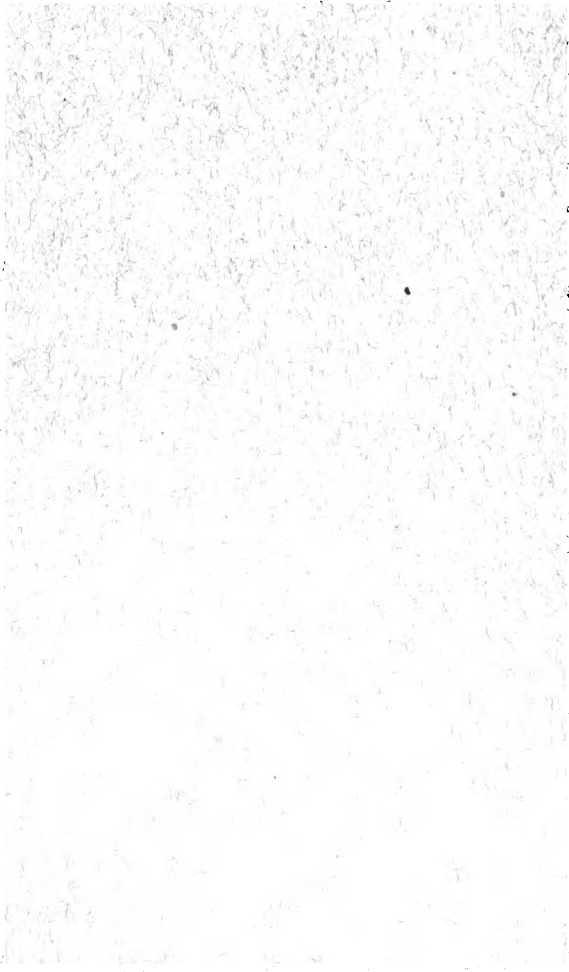
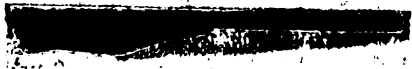
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V I T A.

The writer of the foregoing Dissertation was born near Collingwood, Canada, in December, 1855. In 1872 he was admitted as a Public School Teacher, in which capacity he served for the following three years. He then attended the Collegiate Institute at Collingwood for a period of two years and a half and matriculated in the University of Toronto in June, 1878. Here he studied the full four years' course, devoting himself specially to the Honor Department of Modern Languages with History, and was graduated B. A. with First Class Honors in June, 1882. In the autumn of the same year he was appointed on the staff of Albert College, Belleville, where he taught for two years. In October, 1884, he came to Leipzig, and matriculated in the University where he studied till the close of the winter-semester of 1886—87. He then went to Paris for further studies in the French language and literature. He returned to Leipzig at the commencement of the winter-semester of 1887—88, where he remained during this and the summer-semester of 1888. The lectures of the following gentlemen were attended at the University, to each and all of whom the writer hereby expresses his obligations: Profs. Ebert, Fr. Zarncke, Wülker, Windisch, Arndt, Heinze, Masius, Biedermann, Settegast and von Bahder; and Drs. Odin, Koerting, Koegel and Techmer.

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